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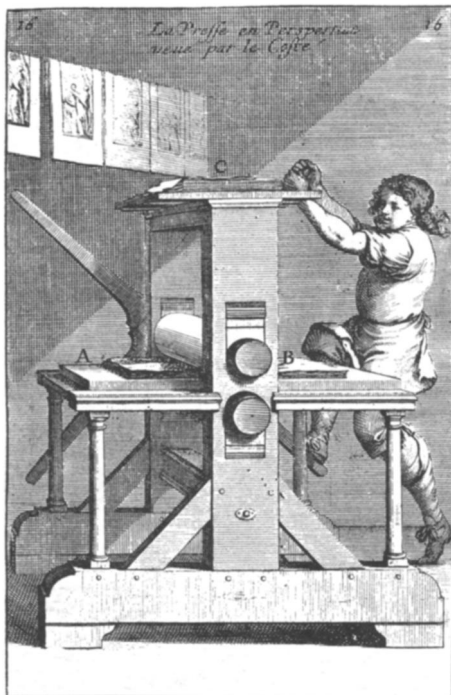
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PAGE FROM TREATISE ON ENGRAVING
EXHIBITION OF BOOKS BY CAXTON CLUB

Chicago to see the largest assemblage of prints by Whistler that the Art Institute

has ever exhibited. Since the number of impressions taken of many of the lithographs was small, the lithographs, on the whole, are not very well known; but an opportunity is now given people to become better acquainted with them. Since Mr. Lathrop made no attempt to procure all possible "states" of the etched subjects, there are not so many etchings as in some other collections. The lithographs, however, are unusually well represented, being as nearly complete numerically as can well be.

In Gallery 43 have been placed the framed prints which are ordinarily hung in the Lathrop home—the "gems" of the collection, comprising, as they do, some of the most celebrated subjects—while those which had been kept in portfolios have been framed by the Art Institute and installed in the Print Room, Gallery 45. For this reason, the visitor will not find the subjects in strict catalogue order.

According to the terms of Mr. Lathrop's will, his whole collection of Whistlers will eventually become the property of the Art Institute.

EXHIBITION OF BOOKS BY THE CAXTON CLUB

THE idea of extending the benefit of its endeavors beyond the precincts of its own club rooms has prompted the Caxton Club to arrange an exhibition at the Art Institute. Gallery 25 was selected for the installation of this collection, which comprises one hundred volumes on the fine arts and related subjects. The Collection consists of works on architecture, artists and their works, catalogues of works of art, ceramics, decorative design, etching and engraving, far Eastern art, history and

exposition, palaeography, sculpture, Vatican collections, and miscellanea. In addition to the publications of the Club, books have been loaned by members and by the Ryerson Library of the Art Institute. The majority of the volumes exhibited are of very limited edition on handmade paper, and many were printed for private circulation only.

The cut appearing on this page illustrates one of the steps in the process of engraving. It is taken from "Traicté des manières de graver en taille-douce

sur l'airain," a French work dated Paris, 1645. This book, printed with the privilege of the King, is the work of Abraham Bosse, (1610-1678), a famous copper-plate engraver of his time. The volume is loaned by the Ryerson Library.

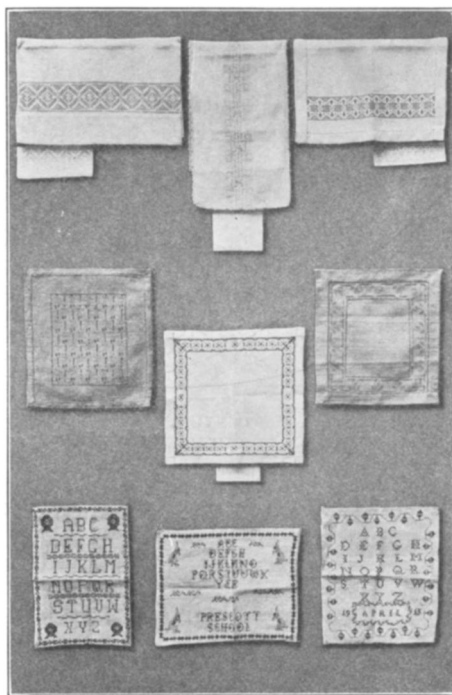
The purpose in holding this exhibition at the Art Institute is to offer the public an opportunity to see and share with the Club the enjoyment of these choice and interesting volumes.

C. L. RICKETTS.

NOTES

EXTENSION DEPARTMENT CONFERENCE—The first annual conference of the Extension Department was held at the Art Institute on March 10. Forty-six delegates were present, the following organizations having been represented: The Bloomington Woman's Club, The Danville Art Association, The Elgin Community Festival Association, The Grinnell (Iowa) Society of Fine Arts, The Joliet Rotary Club, The Joliet Woman's Club, The Marengo Community Club, The Peoria Society of Allied Arts, The Rockford Art Guild, The Michigan Federation of Women's Clubs, and the Illinois Federation of Women's Clubs. The organization last-named was represented by Mrs. J. W. Parker, chairman of the Art Section of the state. Letters were read from The Battle Creek Art Club, The Dubuque Art Association, and from St. Mary's College of South Bend.

Two sessions were held—morning and afternoon—in which were discussed questions of common interest, including the program for next year. Every so-



EIGHTH GRADE HANDICRAFT WORK
EXHIBITION FROM ELEMENTARY SCHOOLS

ciety represented went on record as planning to continue the Extension service next season.

The final feature of the conference was a lecture given in Fullerton Hall by Dr. Frank W. Gunsaulus, illustrating the resources of the Art Institute available for use in the Extension service.

OPERA PROGRAMS—This month the following programs will be offered for the Sunday evening concerts: April 1, "Herodiade;" April 8, Easter concert (with two soloists); April 15, "The Bohemian Girl;" April 22, "La Tosca;" April 29, last evening concert of the season, "La fille de Madame Angot" (with The Carollers and four soloists).